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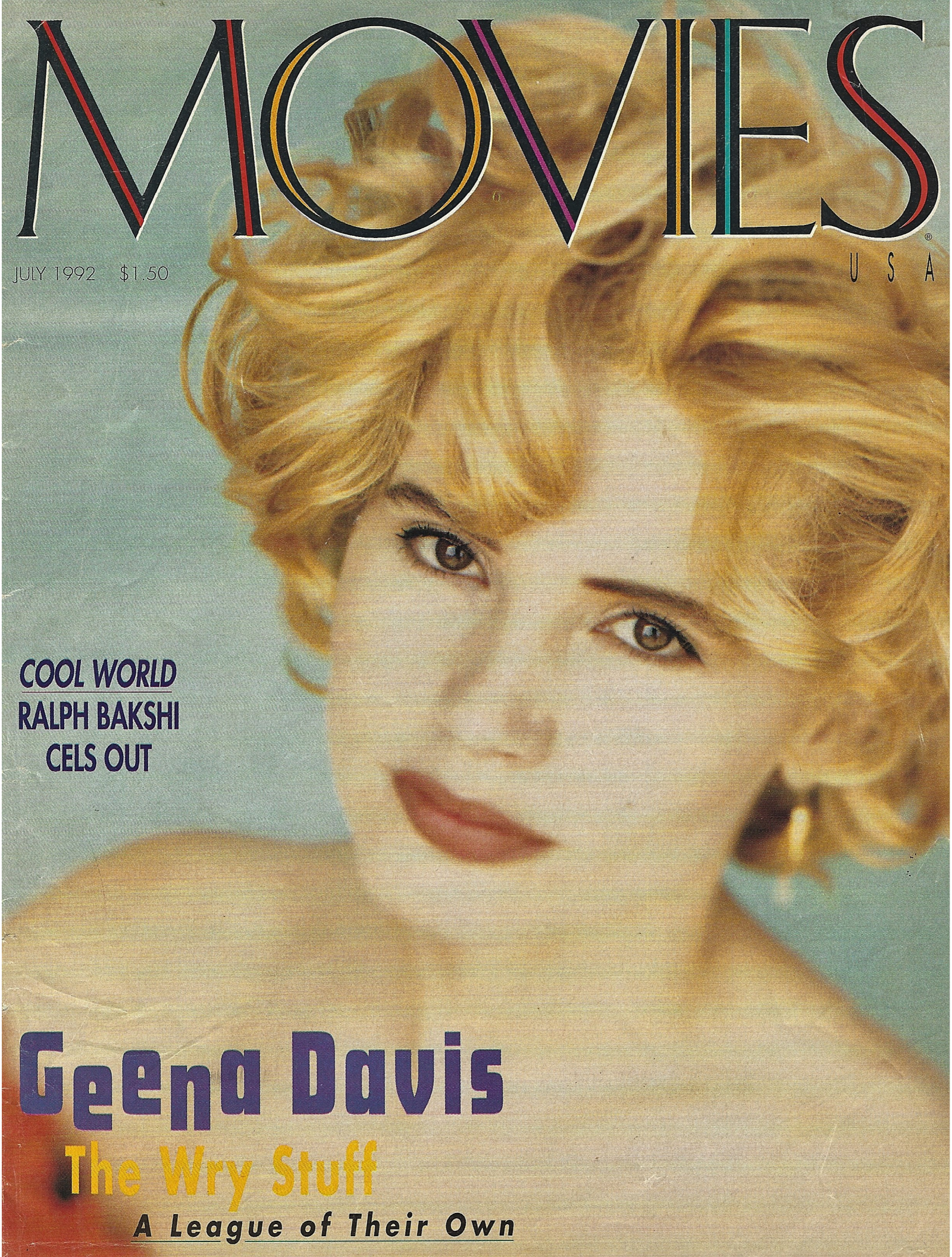
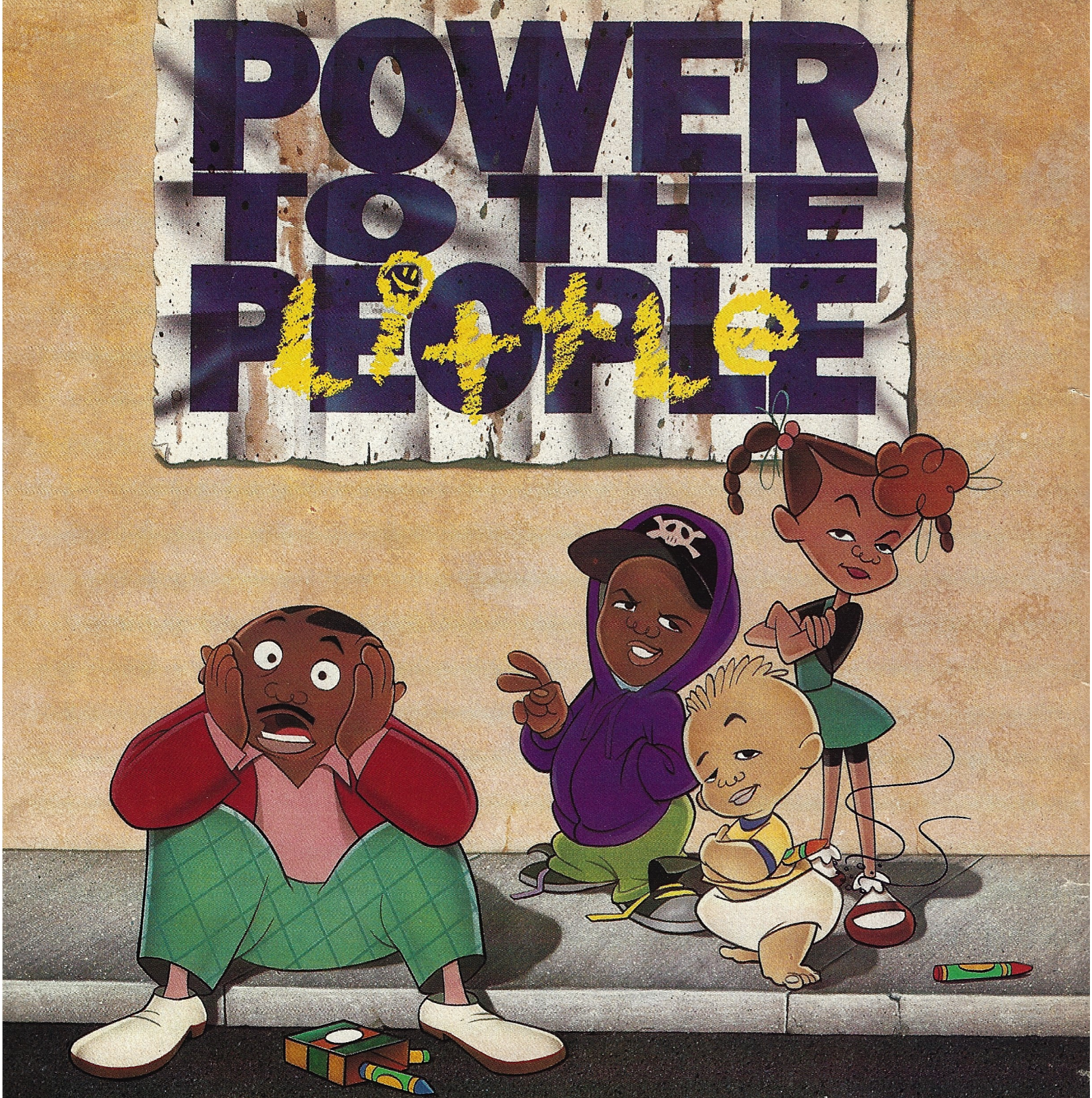


COOL WORLD
RALPH BAKSHI
CELS OUT

Geena Davis

The Wry Stuff

A League of Their Own



ROBIN HARRIS'

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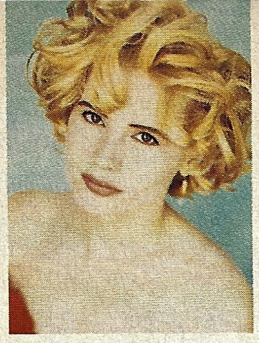

ON THE COVER:
Geena Davis' stare-way to heaven. Photographed by Diego Uchitel/Outline.

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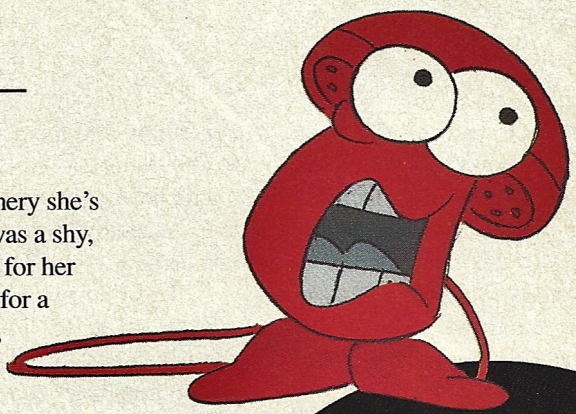

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FEATURE PLAY

16 ONE ON ONE: **A LEAGUE OF THEIR OWN**
You'd never guess it judging from the more-than-outlandish finery she's been sporting at the latest red carpet events, but Geena Davis was a shy, awkward girl once. In fact, her gawky youth not only accounts for her sublime exhibitionism, it informs her choice of roles. She opts for a challenge—like facing down fastballs as a catcher in her latest, *A League of Their Own*. NANCY MILLS

20 ZOOM IN: **COOL WORLD**
After such classics as *Fritz the Cat, Wizards* and *Heavy Metal,* avant-animator Ralph Bakshi fled Hollywood to paint pictures and milk cows in upstate New York. Until he got the chance to create this bizarre melange of humans and animated characters, with Kim Basinger trying to get out and Brad Pitt trying to get in... to Gabriel Byrne's mind. NOË GOLD

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CURRENT FARE

4 **TALKING PICTURES**
Producer Keith Barish wanted to create a place where the average Joe and Josephine could feel personally involved with the glamor of Hollywood. Now, Bruce Willis tends bar at Barish's restaurant, Planet Hollywood.

6 **DOUBLE EXPOSURE**
What's up, Doc? Martin Scorsese finally gets his PhD from NYU. Also, the latest from the world of celebrity screenings.

12 **SUMMER*REEL***
Featured players from the Summer crop: *Boomerang*, *Honey, I Blew Up the Kid*, *The Hairdresser's Husband* and *Universal Soldier*—a ladies man, a baby grand, a scissorhand and a macho man.

SHORT SUBJECTS

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All the new prints that fit.

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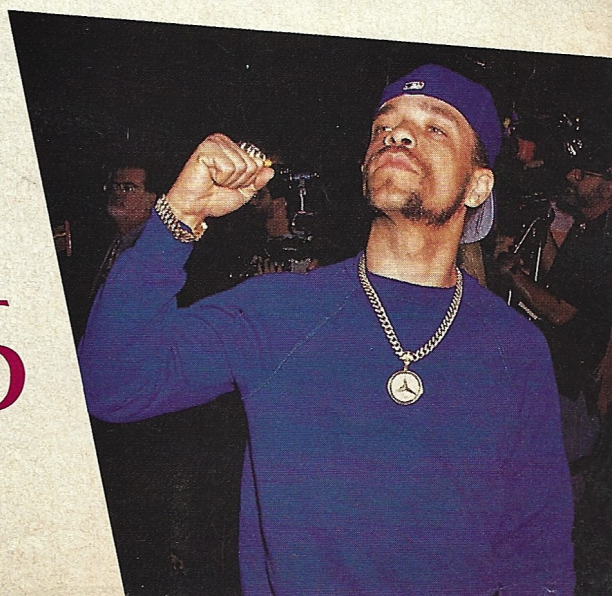
Rentables for your home theatre.



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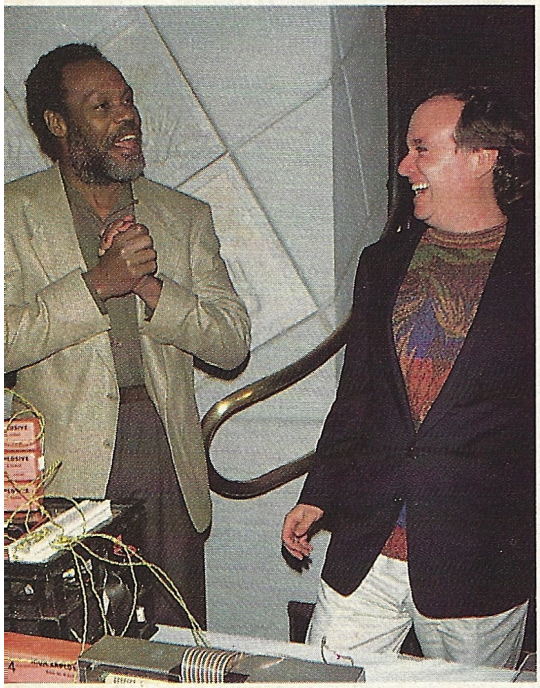
PLANET HOLLYWOOD'S RESIDENT MOGUL

As the producer behind *Sophie's Choice*, *9 1/2 Weeks* and *Ironweed*, Keith Barish knows big. Big stars, big budgets, big planning and big expectations. Armed with this familiarity with grand-scale projects, Barish put his skill into something a little more, well... stationary. Consequently, New York's Planet Hollywood was born, part movie museum, part restaurant and part Hollywood clubhouse for ordinary folks.



ALBERT FERREIRA/DMI

Keith Barish with Danny Glover: A concept that's ready to explode.

"I had this idea years ago of having a place where people would be involved on a personal level with the movies," says Barish. To effect that connection, the producer-turned-restauranteur went straight to the source —Hollywood—for the minds behind the design. First stop: the late, Academy Award-winning production designer Anton Furst.

"I remember the brief we gave Anton," Barish notes. "We said, 'Remember in *The Wizard of Oz* when you go from black & white to color, well, we want it to be like that when you walk into Planet Hollywood.'" Furst delivered big time. Visitors walk off New York's 57th Street straight into the prototypical Hollywood dream—palm trees, swimming pools, even a seventy-five-seat screening room for special occasions.

The structure handled, Barish tapped Hollywood for another necessary element—star power. A few well-placed phone calls from the command center of his Hollywood Dream Canteen in New York, and Arnold Schwarzenegger, Bruce Willis, Sly Stallone and John Hughes were on board as partners.

But Barish's vision isn't just for the rich and famous, Planet Hollywood's ace in the hole is its accesibility to the Average Joe. "There's always been places that have been 'in,'" says Barish, "like Elaine's, where stars go, and everyone else feels uncomfortable. But there's never been a place where there's a mix. Here, if a star comes in—and they do all the time—they sit with everybody else and participate."

That hands-on feel took a hilarious turn recently when Bruce Willis returned to his roots by taking a stint behind the bar, whipping up Daiquiris and Long Island Iced Teas for the delighted patrons.

"It's the first democratic party atmosphere of its kind," notes Barish. ★

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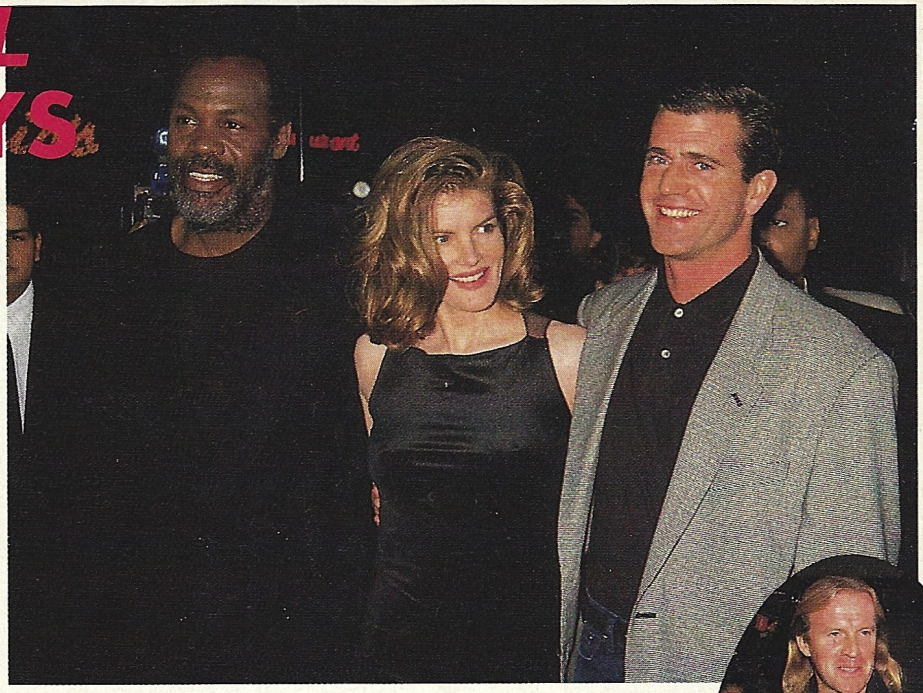
THE MOVIES' GLITTERATI MAKE THE SCENE

LETHAL PLAY BOYS

The L.A. riots put a damper on the spring party season, but by mid-May, it was star hopping as usual. The ***Lethal Weapon 3*** premiere nearly caused a riot of its own, so overbooked it flowed over from the **Mann Village Theatre** to another Westwood movie palace, and fans were jammed in the middle of traffic, trying to grab a gander at **Mel Gibson**, whose hair is now back to its non-lethal short look. The party took place at posh Bev Hills restaurant Maple Drive, where super-producer **Joel Silver** admitted he's already working on *Lethal 4*. That got Mel Gibson complaining that he's "too old for this." For some reason, this movie drew a couple of rap heavyweights: **Heavy-D** and **Ice-T**, both trying to become movie action stars.

Attention, attention! **Sean Penn** actually left his house! But it was only for live-in girlfriend **Robin Wright**'s movie premiere of ***The Playboys*** held at the funhouse on the Santa Monica Pier. While **Timothy Dalton** and other stars took to riding the painted ponies, Penn stayed out of the action, keeping Wright tightly at his side all evening. He wouldn't even let her do interviews! It didn't matter much, because **Sharon Stone** arrived wearing white bike shorts and stole everybody's thunder. It's so much fun to watch Hollywood dress down. **Anjelica Huston** and new husband **Robert Graham** wore jeans and ate buckets of popcorn during the movie. *The Playboys*' star, New Yorker **Aidan Quinn** tried to lay low and stay out of the action. "I used to be a bit of a playboy," he admitted. "But I'm very married now."

The Waterdance was feted with an affair at Century City's 20/20 club, which brought out stars **Eric Stoltz** and **Wesley Snipes**. Stoltz, enjoying a mini-comeback even at his age, told us he's finally going to get to work with girlfriend



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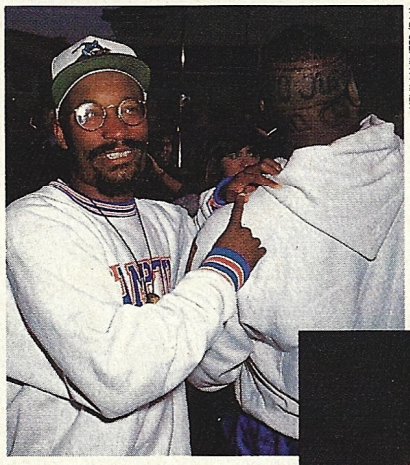

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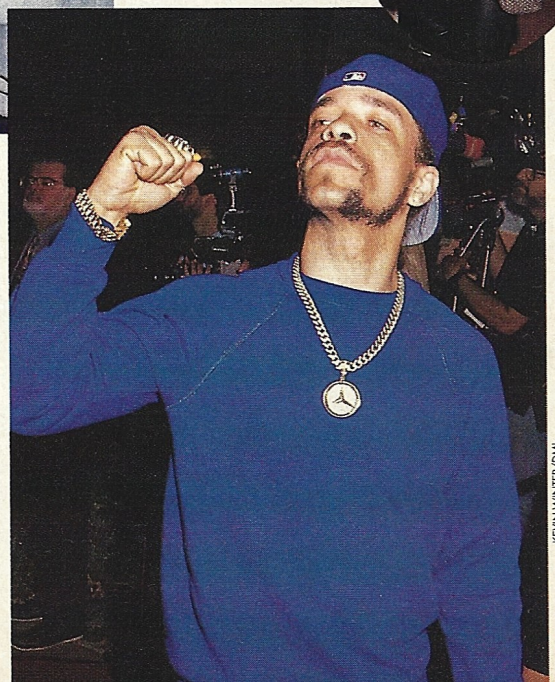
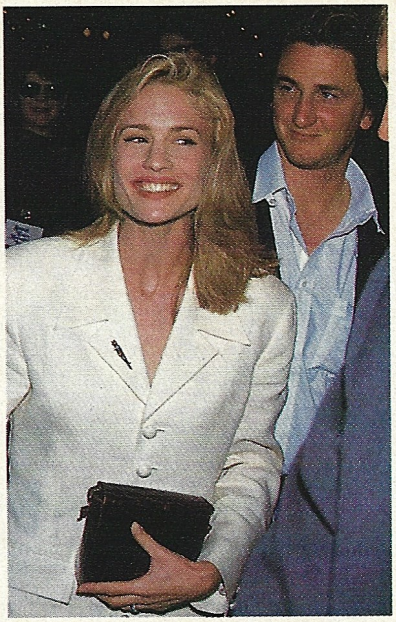


KEVIN WINTER/DMI

(Clockwise From Top) **Danny Glover, Rene Russo and Mel Gibson are all smiles; Alexander Godunov does the Euroslick; Body Count's Ice-T surprises no one by checking out a flick with "weapon" in the title; and John Singleton's sidekick models the latest in riot gear.**

ALEX OLEVEIRA/DMI



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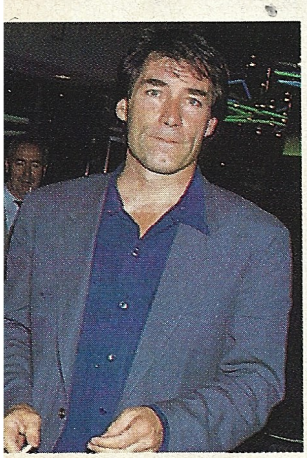
Bridget Fonda. They'll make a movie called *Bodies, Rest and Motion*, from a play about a womanizer. **Phoebe Cates** and playboy Aidan Quinn will also be in it. Meanwhile, Bridget missed Eric's premiere because she was still shooting the American version of *La Femme Nikita*, which will probably be called *Nikita*, since few Americans know what "la femme" means.



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ALEX OLEVEIRA/DMI

(Clockwise From Left) ***The Playboys*** **premiere brings out some classic interpretations of the Hollywood male a la Julian Sands, Timothy Dalton, Aidan Quinn and Sean Penn (with Robin Wright).**

DEVELOPMENT DEALS

Academy Award-winning director **Jonathan Demme** is having quite a few scripts thrown at him these days, but while deciding between them and haggling out the legal battles over *The Silence of the Lambs* sequel rights, he's opted to produce a picture. *True Love* 's Nancy Savoca will direct *Household Saints*, to star **Tracey Ullman**, **Lili Taylor** and **Vincent D'Onofrio**.

Way to go, **Robert Altman**, you Player, you. Hot off *The Player*, he went to Cannes and finally raised the money to make the movie he's been trying to make for years, *Short Cuts* (formerly called *L.A. Short Cuts*). It'll have tons of characters, all crossing each other's paths as they cross the freeway. Altman's still working on doing a fashion feature about high design in Paris called *Pret A Porter*.

Meanwhile, across the country, **Robert De Niro** is producing a film called *A Bronx Tale*, which will star him and two unknown teenage boys. It's the story of a man whose son has an affair with a black girl, and America's greatest actor says he wants to direct it himself.

Oh, no! They're heeeeeeere. **Roseanne** and **Tom Arnold** as movie producers! Oh, yes! They've got a project ready to go at Paramount called *Blind Date*, in which they plan to star together with **Dennis** and **Randy Quaid**.

Forget holding your breath for the next **Diane Keaton** movie. She's embraced directing whole hog, and has a deal with Warner Bros. to do two quirky Keatonesque films from Alice Hoffman novels.

(Left To Right) **Bonnie Raitt chats with John Trudell and Floyd Westerman as *Incident at Oglala* debuts in L.A., and in N.Y., Trudell raps with Robert Redford and Jonathan Demme.**

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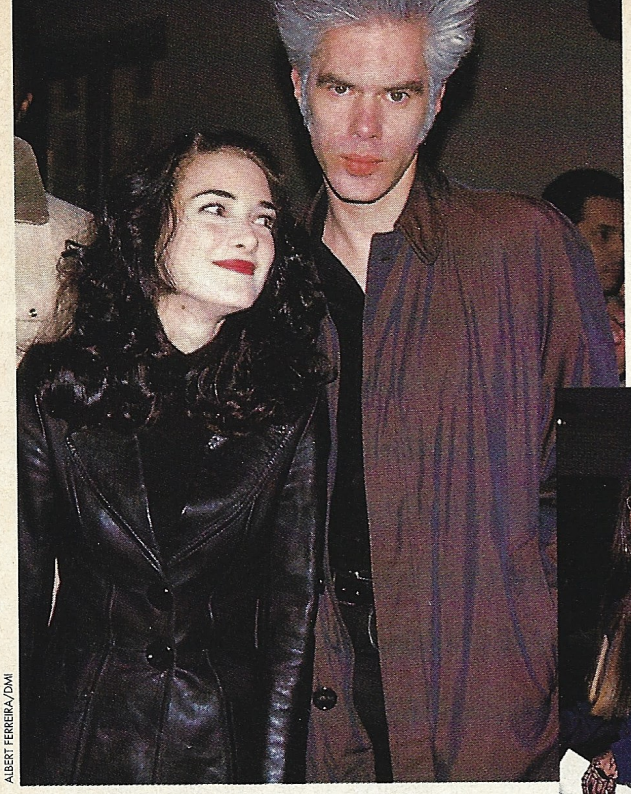

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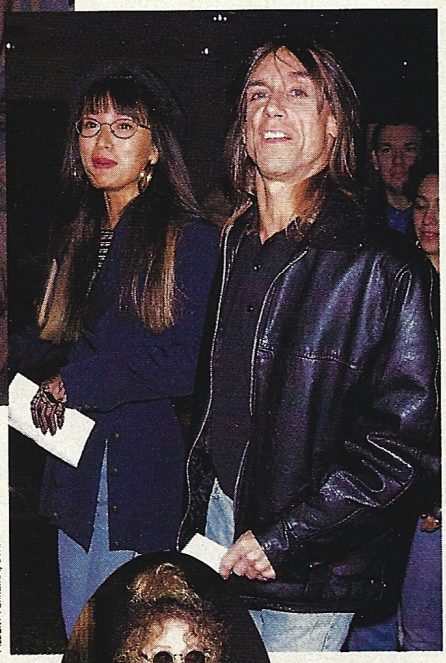

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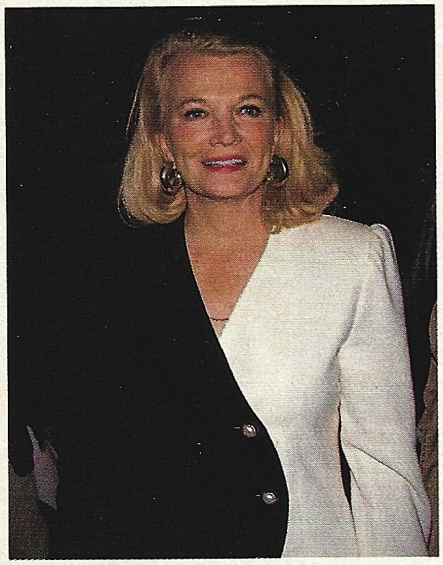

ALBERT FERREIRA/DMI

ALBERT FERREIRA/DMI

(Clockwise From Above)
At the N.Y. premiere of Jim Jarmusch's *Night on Earth*, the sophisticated elegance of Gena Rowlands stands out as Winona Ryder (with rain-coated Jarmusch), Iggy Pop (with wife Suki) and Carol Kane engage in the battle of the leather jackets.

SEQUELS IN STORE

Pretty Woman 2, in which the now-married **Richard Gere** runs for office, and Julia's former occupation is found out; *Beverly Hills Cop 3*, *Tara Goes to America* — a sequel to *The Playboys*— and *Batman 3*.

Hollywood's hottest female player, **Jodie Foster** is finishing up her role in the romantic period piece, *Sommersby*, with Richard Gere outside of London. But she's also in pre-production on her next film, the life story of the tormented French actress **Jean Seberg**. You'll have to cut your hair, Jodie. No director has been named, and Foster is contemplating directing it herself.

—Merle Ginsberg

HOW A 40-YEAR-OLD MOTHER OF FIVE LOST WEIGHT AND WON IN A BEAUTY CONTEST.

Karlon before Dexatrim

When you're a mother of five, a grandmother, and really overweight, you don't think of entering beauty pageants. And then I discovered Dexatrim.® I'd been on all sorts of diets; nothing seemed to work. But on my 40th birthday I decided to take control. I picked up a box of Dexatrim, and checked it out with my pharmacist. He told me it really works, and that it doesn't have caffeine, so I wouldn't get the jitters. One Dexatrim a day controlled my appetite, so I was able to eat the foods I liked, just less of them. Well, I dropped down to a shapely size 6, kept the weight off, and entered the Mrs. Tennessee USA beauty pageant. I didn't win first prize, but I walked away with the Physical Fitness award. And walked away feeling really good about myself.

Karlon Steele

Karlon after Dexatrim

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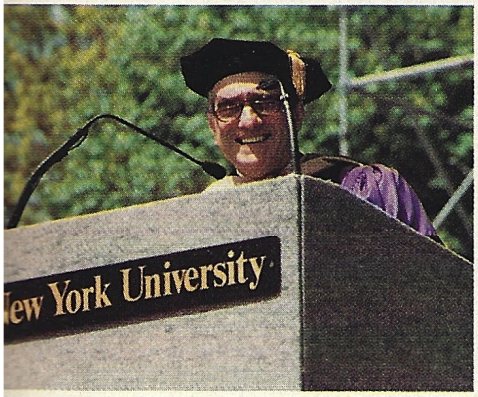
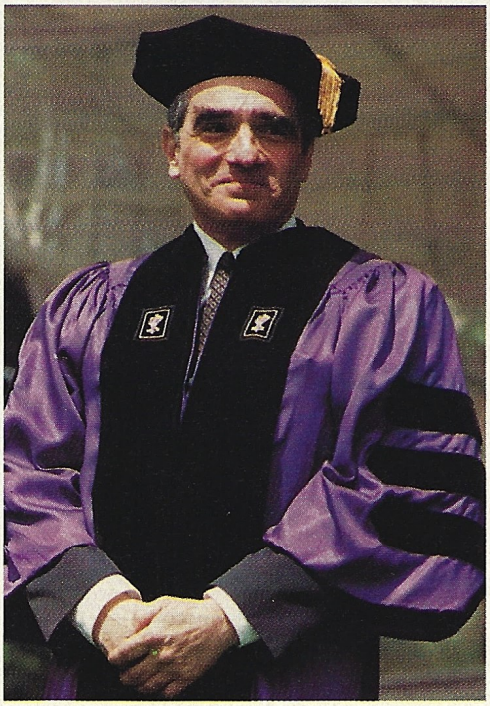
ALBERT FERREIRA/DMI

KEVIN WINTER/DMI

(From Above) **Kim Basinger and Alec Baldwin make it to the *Streetcar* on time; Joseph Cotten and escort turn out for the revival of Orson Welles' *Othello*; Scorsese takes honors at his alma mater.**





AUTEUR HONORED

Catherine Scorsese was the proud mother. Her son, the Doctor of Fine Arts, was the star. Filmmaker Martin Scorsese (of late, *Cape Fear*) returned to NYU on a sunny May morning to receive an honorary degree. Film buffs know him as one of the film school's most illustrious grads. Beardless and looking trim in his purple cap and gown, Scorsese arrived fashionably late due to a late night shooting schedule in Brooklyn, where he is lensing *The Age of Innocence*. He was clearly thrilled with his latest academic fete. "The four and a half to five years I spent here was the turning point of my life," he said. "It's a very special honor." What did he remember most about film school? "It was the first time I was ever on the West Side," he recalled. "And the teachers were very inspiring."

Mom Scorsese, who put in a bravura performance as Joey Pesci's mother in *GoodFellas*, remembered it differently. "He drove us crazy," she said. "He was making *Who's That Knocking?* and we had no money. We had to rent all this equipment. But it was the first ninety-minute movie ever made by a film student. It's pretty good. You should see it."

—Doug Garr

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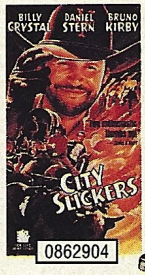

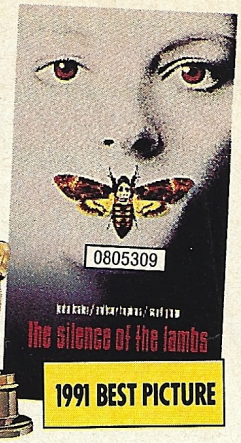

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FIDDLER ON THE ROOF	0055103	STAR TREK – THE MOTION PICTURE	0203505	KINDERGARTEN COP	0523407	THE DOORS	0232504	DAYS OF THUNDER	0827303
GOODFELLAS	0969808	STAR TREK II – THE WRATH OF KHAN	0201301	THE COLOR PURPLE	0630103	BIRD ON A WIRE	0497305	TO KILL A MOCKINGBIRD	0102228
LIONHEART	0524504	STAR TREK III – THE SEARCH FOR SPOCK	0201608	ROBIN HOOD: PRINCE OF THIEVES	0976803	THE BEAR	0599308	SESAME STREET PRESENTS: FOLLOW THAT BIRD	0611723
WILLY WONKA AND THE CHOCOLATE FACTORY	0606103	STAR TREK IV – THE VOYAGE HOME	0430603	AN AMERICAN TAIL	0218404	HARLEM NIGHTS	0911800	BLAZING SADDLES	0001248
THE FISHER KING	0687103	STAR TREK V – THE FINAL FRONTIER	0448605	ALL DOGS GO TO HEAVEN	0289702	HAMLET	0970608	BEETLEJUICE	0633008
NEW JACK CITY	0971507	EDWARD SCISSORHANDS	0104604	STAR WARS	0056408	FATAL ATTRACTION	0439307	THE UNTOUCHABLES	0432104
OUT FOR JUSTICE	0977207	PROBLEM CHILD	0498204	OKLAHOMA	0005405	WHEN HARRY MET SALLY	0391409	THE ABYSS	0881102
		PROBLEM CHILD 2	0559500	THE WIZARD OF OZ	0001404	KING RALPH	0537308	THE DEER HUNTER	0212415
		SOAPDISH	0842500	BEN-HUR	0260331	WEST SIDE STORY	0050591	THE ALAMO	0058305
		GUILTY BY SUSPICION	0977603	THE GREATEST STORY EVER TOLD	0085506	COMING TO AMERICA	0441600	K-9	0583401
		DELIRIOUS	0743401	THE SOUND OF MUSIC	0003905	CASABLANCA	0050757	MISSISSIPPI BURNING	0237305
		THE FIVE HEARTBEATS	0297408	THE GODFATHER PART III	0842302	MO' BETTER BLUES	0498006	CLEOPATRA	0057943
		BILL AND TED'S EXCELLENT ADVENTURE	0391201	BARTON FINK	0397901	THE PRINCESS BRIDE	0125005	WILLOW	0198200
		BILL AND TED'S BOGUS JOURNEY	0379305	BOYZ N THE HOOD	0385906	APOCALYPSE NOW	0200113	LOOK WHO'S TALKING	0597906
		DUTCH	0298901	DEFENSELESS	0398008	MADONNA: TRUTH OR DARE	0232900	DEAD AGAIN	0392605
		CURLY SUE	0579805	9½ WEEKS	0270801	ROBOCOP	0235002	DRIVING MISS DAISY	0982207
		SHATTERED	0385807	CHARLOTTES WEB	0209528	ROBOCOP 2	0804005	MISERY	0776302
		TOTAL RECALL	0227603	HARD TO KILL	0953505	JANE FONDA'S COMPLETE WORKOUT	0635904	DR. ZHIVAGO	0002600
		DIE HARD	0367607	TEENAGE MUTANT NINJA TURTLES: SECRET OF THE OOZE	0861708	GREASE	0207431	E.T. THE EXTRA-TERRESTRIAL	0681106
		DIE HARD 2	0041806	TOP GUN	0426932	SEVEN BRIDES FOR SEVEN BROTHERS	0251835	THE EMPIRE STRIKES BACK	0091009
		THE KING AND I	0034702	ABOVE THE LAW	0633602	PATTON	0004333	RETURN OF THE JEDI	0354704
		THE GOOD, THE BAD AND THE UGLY	0058206	AN OFFICER AND A GENTLEMAN	0202135	ALIEN	0000208		
		NOT WITHOUT MY DAUGHTER	0722603	BACK TO THE FUTURE	0211409	ALIENS	0360909		
		PREDATOR	0364901	BACK TO THE FUTURE II	0921304	YOUNG GUNS	0726604		
		PREDATOR 2	0104307	BACK TO THE FUTURE III	0497008	YOUNG GUNS II	0041202		
		PETER PAN	0897009	GLORY	0855700	TANGO & CASH	0647404		
		MY FAIR LADY	0350751	DEATH WARRANT	0916809	GHOST DAD	0497404		
		ON GOLDEN POND	0052357	ANNIE	0151613	KICKBOXER	0674200		
		BUNS OF STEEL	0345900	AWAKENINGS	0859801	KICKBOXER 2	0386102		
		DOUBLE IMPACT	0396507	OUT OF AFRICA	0213116	PAINT YOUR WAGON	0304907		
		HOT SHOTS	0029108	DON'T TELL MOM THE BABYSITTER'S DEAD	0385708	CAMELOT	0602748		
				FATAL ATTRACTION (DIRECTOR'S SERIES)	0691501	THE ROOKIE	0969204		
				HEIDI	0688507	POINT BREAK	0337204		
						RAMBLING ROSE	0691709		
						REGARDING HENRY	0842906		
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DOC HOLLYWOOD	0977801								
SPARTACUS (RESTORED)	0551002								
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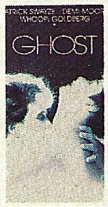
INDIANA JONES & THE LAST CRUSADE	0910604								
SCARFACE (1983)	0216804								
MARKED FOR DEATH	0045807								
ROAD HOUSE	0287508								
DYING YOUNG	0029009								
QUIGLEY DOWN UNDER	0715102								
THE JOSEPHINE BAKER STORY	0384404								



GHOST
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THE TEN COMMANDMENTS
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THE GODFATHER	0000802
THE GODFATHER PART II	0001802
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MOVIES USA STEERS YOU IN THE RIGHT DIRECTION WITH PEEKS AT THE SEASON'S OUTSTANDING FLICKS

THIS MONTH:

Burgeoning beauty Halle Berry on *Boomerang:*
"To come up with something that makes Eddie Murphy laugh—I'm really proud of that."

Effects maestro Harrison Ellenshaw on *Honey, I Blew Up the Kid:*
"Audiences are more demanding than ever. If they say, 'What a great effect,' it's a bit of a back-handed compliment."

Simpatica sirena Anna Galiena on *The Hairdresser's Husband:*
"Ha voluta la bicicletta, pedala."

Musclebound baddie Dolph Lundgren on *Universal Soldier:*
"It's better if I play the bad guy. It's more of a threat."

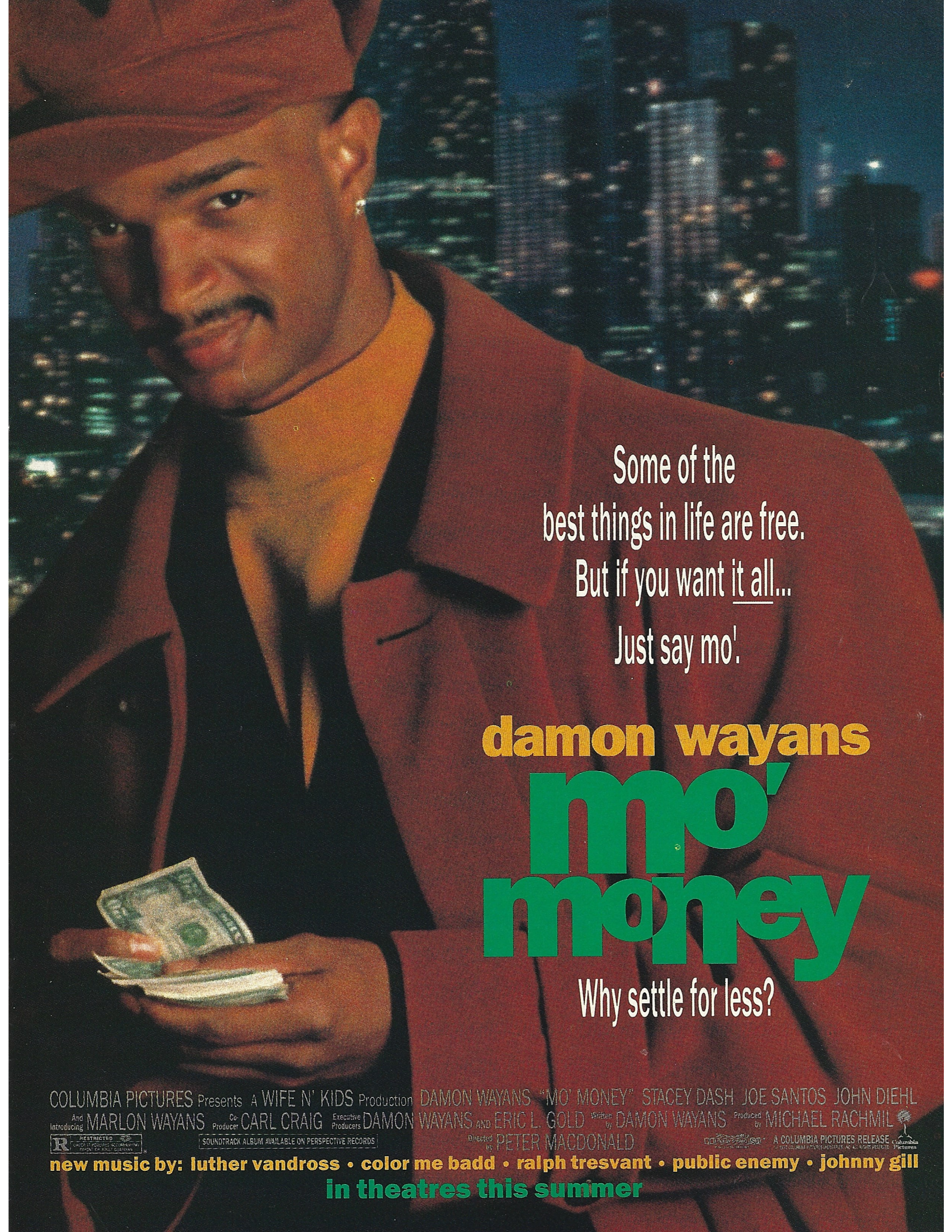
BOOMERANG

If you were a simple romantic comedy, would you have the nerve to go head to head with the usual summer crop of shoot-'em-up blockbusters? In a New York minute, if your star-muscle happens to be the one and only Eddie Murphy.

Teaming comedy's billion-dollar box-office badass with the ultra-hip Hudlin brothers (*House Party*), *Boomerang* has Murphy strutting his stuff as a career Casanova who meets his match in the well-shaped shape of ultra-vixen/businesswoman Robin Givens. Set in the high-concept world of cosmetics (courtesy of *Coming to America* screenwriters Barry Blaustein and David Sheffield) and sparked by a nifty supporting cast that includes Grace Jones, Halle Berry and *In Living Color*'s David Alan Grier, *Boomerang*'s tasty character twist is the usually raucous persona of Murphy, who proudly displays a newly-buffed serious side. "There's a lot of dramatic moments in this movie, and he does very well," concurs Berry, who plays a not-so-secretly love-struck art director. "I think people will see a different side of him." Berry was also impressed by Murphy's on-screen generosity, in encouraging the other actors to add their input into *Boomerang*'s comedic flow.

"Eddie likes to improv a lot, and one of the lines I just threw out there one day when we were messing around... it turned out to be really funny and they kept it." Berry adds happily. "To come up with something that makes *Eddie Murphy* laugh—I'm really proud of that."

—Shari Roman



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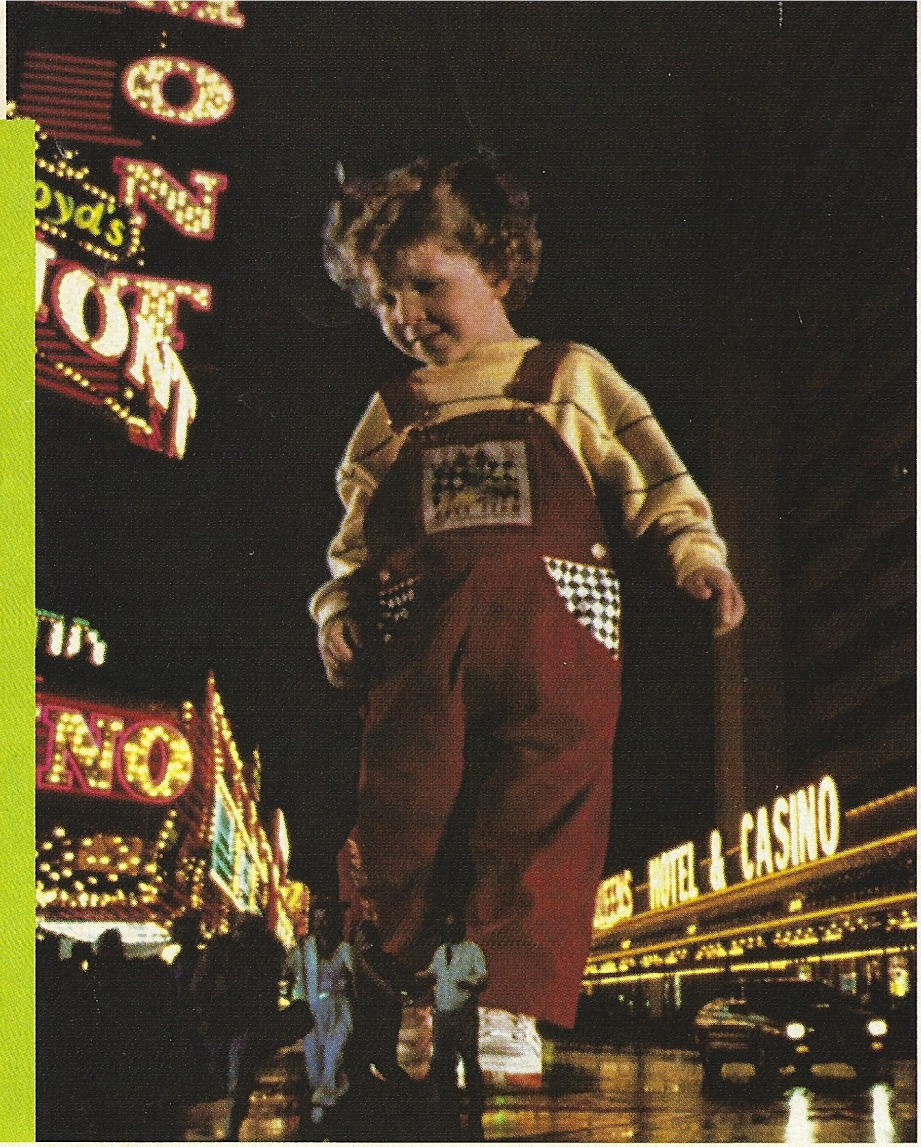
HONEY, I BLEW UP THE KID



"This is the ultimate big concept film," laughs Harrison Ellenshaw, head of the Buena Vista Visual Effects team which supervised the production of Disney's *Honey, I Blew Up the Kid*, the sequel to the suprise 1989 summer hit, *Honey, I Shrunk the Kids*.

A veteran of George Lucas' Industrial Light & Magic, where he worked on both *Star Wars* and *The Empire Strikes Back*, Ellenshaw and fellow ILM grad Thomas G. Smith created most of the film's eye-popping illusions, which result when the hapless inventor played by Rick Moranis inadvertently turns his two-and-a-half-year-old son into a 112-foot giant.

For the scenes in the family's home when the baby first begins growing, Ellenshaw utilized split sets, part full-scale and part half-scale, with most of the effects achieved in the camera.

"Audiences are more demanding than ever," he says. "If they say, 'What a great effect,' it's a bit of a backhanded compliment. It's a constant battle to achieve a level of perfection where things look real."

The movie's set-pieces take place on Las Vegas' famed neon-lit "Glitter Gulch," when the toddler has grown to a towering ten stories. Twin tots were used in filming on location and in the studio with blue screen to capture the action, which includes the infant chasing an ice cream truck down the street as helicopters hover over his head trying to bring him down.

For all the dazzle, though, Ellenshaw insists that effects alone can't carry a film.

"Every director wants you to do something he's never seen before. But our job is not to show filmmakers everything we can do. Effects have to be in the service of an idea. They can't just overwhelm the film. If this movie is successful, it will be because of the story and the appeal of the little boy."

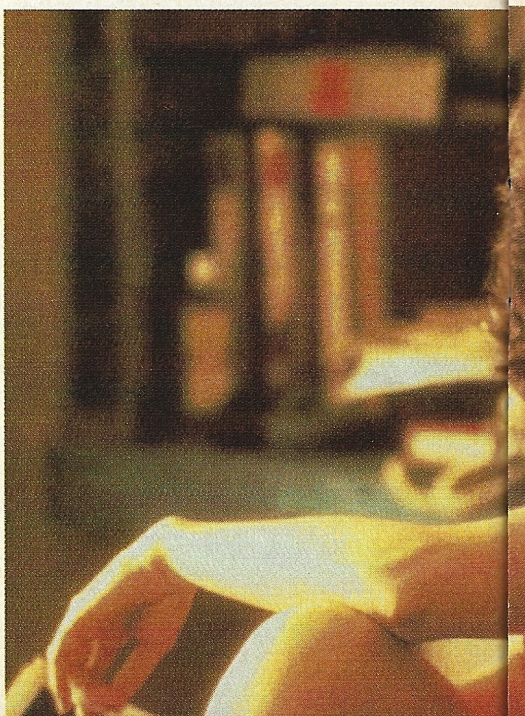
—Roy Trakin

The Hairdress

During the arid summer heat of box-office excess, *The Hairdresser's Husband* comes to American shores like a cool French breeze. Directed by Patrice Lecomte (*Monsieur Hire*), the film tracks a man's obsession with beauticians from a budding pubescent fixation to a dream-like yet doomed marriage. Sure, there're no explosions, big-name American stars or monolithic special effects. But there's more than a generous helping of story, not to mention theme.

"It's about our desire to fix something that is beautiful, to make it immortal," says Italian actresss Anna Galiena , who plays Mathilde, the haidresser-as-symbol-of-the-perfect-love. "Which is a human desire but it just cannot be done." Try as they might, Galiena's Mathilde and her husband (played by French icon Jean Rochefort) cannot keep the real world from creeping into their amorous idyll. And, of course, that invasion results in a perfectly French tragedy.

Featuring unique narrative techniques, lavish photography and meticulous act-

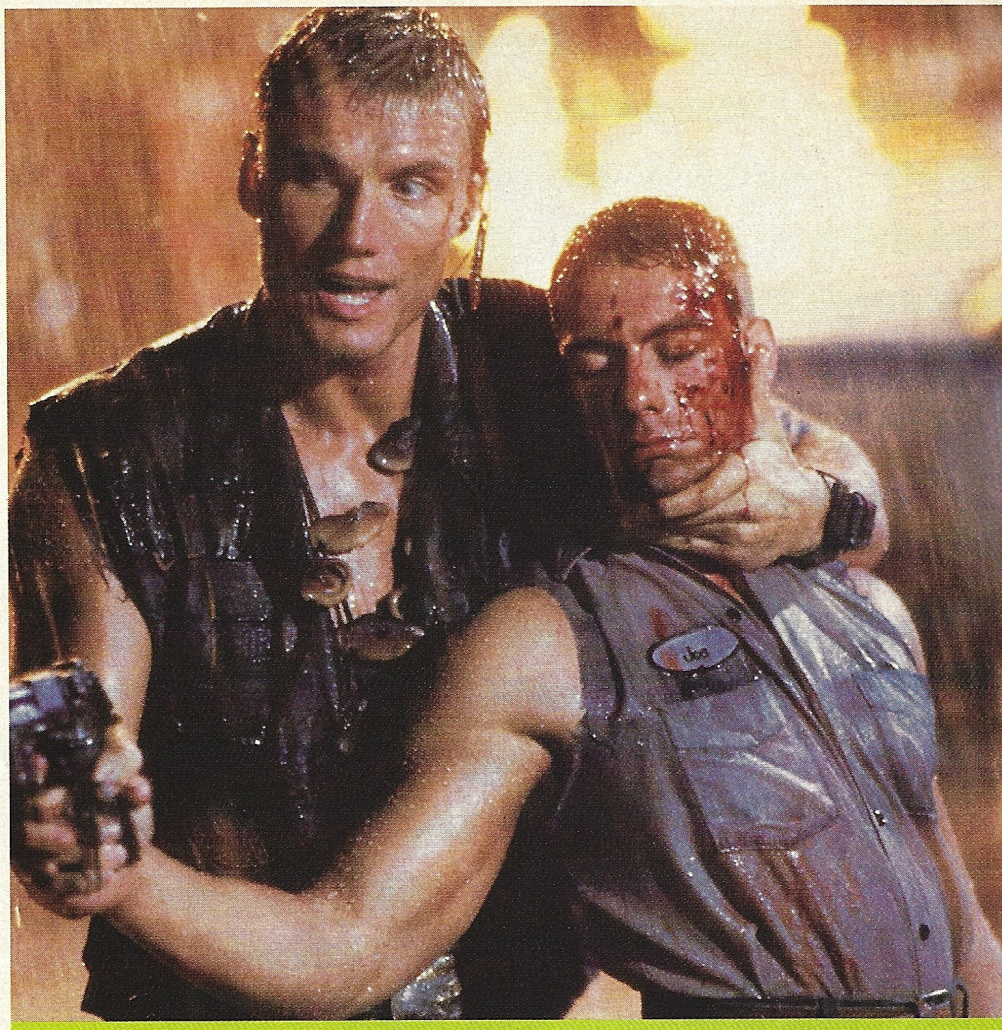


er's Husband

ing, *The Hairdresser's Husband* moves smoothly through a dreamy netherworld, located somewhere between the south of France and the deepest recess of the human heart. For Galiena, that environment was an education. "I learned a lot about life from that movie," she says, her accent a delicious cocktail of Italian, French and Spanish. "I used to be a lot like Mathilde, I was absolutist. Now, I don't want that. I want to learn to accept. You must live the balance of keeping your dreams and living reality."

Dreams vs. Reality—heady stuff for a summer afternoon. But the film approaches its subject with a light hand. Avoiding melodrama and maintaining an airy feel was easy for Galiena, too. She approaches her work and art with equal parts passion and pragmatism. "Yes, it's work, achieving a balance, an acceptance, but..." Galiena smiles, flipping into an age-old Italian saying. "*Ha voluta la bicicletta, pedala.*" "You wanted the bicycle, now you must pedal."

—Dario Scardapane



UNIVERSAL SOLDIER

Dolph Lundgren wanted to be the hero in *Universal Soldier*, but unfortunately he looks dynamite wearing a necklace of severed human ears. Also, he says, shaking his massive blond head, "I realized that this casting is much better. Physically, because of the way Jean-Claude Van Damme and I match (6'6" vs. 5'10"), it's better if I play the bad guy. It's more of a threat."

A melding of *The Terminator*, *Robocop* and *Total Recall*, *Universal Soldier* also harks back to *Frankenstein*. Picture this: the military has programmed a group of "soldiers" with double-plus strength but subtracted their emotions and memory. However, because of a programming glitch, Lundgren and Van Damme start flashing on their past—and their former enmity during the Vietnam war.

Van Damme, with a feisty tv reporter (Ally Walker) in tow, flees toward Louisiana, with Lundgren and his necklace in hot pursuit. "I think my character will be interesting and scary," promises the one-time Swedish karate champion, fingering a bloody lobe. "People will see me in a way they've never seen me before."

Since first looming as Stallone's boxing adversary in *Rocky IV*, Lundgren has played heroes in mostly B-grade tough-guy adventures—*Masters of the Universe*, *Red Scorpion*, *The Punisher*, *I Come in Peace*, *Showdown in Little Tokyo* and *Cover Up*.

"It's quite tricky to get a foot in the door to being a big star," he grouses. "There's a big gap between someone who stars in action movies and does so-so and someone who does the big studio pictures. You need to have your act together. Otherwise, you get taken for a ride."

—Nancy Mills

Catcher

GEENA DAVIS' LIFE PHILOSOPHY IS A LOT LIKE HER ROLE AS A BALLPLAYER IN *A LEAGUE OF THEIR OWN*: TAKE THE PITCHES AND GO FOR A HOME RUN EVERY TIME.

BY NANCY MILLS

Geena Davis makes her entrance in a baggy men's suit in a striking rust color, a brightly patterned tie and a white shirt with the sleeves hanging unbuttoned out of the cuffs. And on her feet, high-top canvas athletic shoes. This is a baseball player?

Davis sprawls all over a black leather couch in a conference room at Hollywood's power center the Creative Artists Agency and delves into her checkered athletic history. She's being called on to justify her apparent prowess on screen as a pro baseball player in *A League of Their Own*. Following Kevin Costner and Tom Berenger as Hollywood backstops, Davis is perhaps the frailest to don "the tools of ignorance," as Roy Campanella once called the catcher's equipment.

"The catcher is like the quarterback on a football team, the leader," Davis says. My character in the film is a

Davis forms much of her adult worldview from a perception of a gawky childhood: "When I was little, I was scared of everything. That's all gone away. Acting helped give me a sense of confidence."

Geena Davis

leader type, so playing catcher suits her.

Convincing as she may be in the film, Davis has scant athletic history. Her screen image has always suggested goofy awkwardness, and her reality was never much different. "I was on the track team and was pretty good at the high jump," she recalls. "For a while I built a little high jump in my backyard, using a stack of mattresses and a stick."

But other sports never impinged on Davis' life when she was growing up in Wareham, Massachusetts. "My high school wanted me for the basketball team because I was tall," she remembers, "but I never tried because I was afraid I couldn't do it, that I'd be uncoordinated or too timid to be aggressive.

"When I was little, I was scared of so much, scared of swimming, scared of everything. That's all gone away. There's not much explanation I can think of except a growing sense of confidence. Acting helped. I'm constantly having to challenge myself and do something. There's plenty of stuff to be scared of—embarrassing yourself, not being good, people thinking you're bad. You have to overcome things like that.

"The best thing you can do is put yourself on the line and try something. People ask, 'What won't you do?' I say, 'I'll do anything.' " Anything? "Well, maybe not skydiving or bungee cord jumping."

Like her character Thelma in last year's blockbuster *Thelma & Louise*, Davis may have started out underconfident, but she too has blossomed into an assured, high-spirited woman. Extracting a nail clipper from her pants pocket and proceeding to attack her fingernails, she says enthusiastically, "I always want more, I do. My character in *A League of Their Own* is very strong and capable and knows what she wants. I get to be multi-dimensional, get to have a life, get to have an adventure."

Directed by Penny Marshall

and set in 1943, *A League of Their Own* is a comedy built around the first women's professional baseball league. "During the forties, women were encouraged to be very strong," Davis says. " ' Hey, let's get out there and work in the factories.' Having women play an aggressive sport like baseball made sense for their image.

"At that time, and probably still today, there were plenty of women who had extraordinary talents that they couldn't use. A lot of the movie is about this group of women who felt like misfits, who wondered why they felt unfulfilled. Then they found an outlet, and amazingly it really transformed their lives.

"When the men came back from the war, the women were told, 'We don't need you anymore. Go home and put on those dresses and white gloves.' The league was dissolved."

Co-starring Tom Hanks as the coach and Madonna as the center fielder, *A League of Their Own* follows the adventures of the Rockford Peaches during the first year of the league and concludes with the World Series. "Most of the story is about my character and her sister (Lori Petty), who's a pitcher," Davis says. "We've grown up on a dairy farm and led sheltered lives. Then we get to go to Chicago and do this amazing thing—link up with all these other women and become close. It's a great segue from *Thelma & Louise*."

"During the forties, women were encouraged to be very strong. Having women play an aggressive sport like baseball made sense for their image. Then the men came back from the war..."

Since she made her film debut in her underwear ten years ago in *Tootsie*, Davis has been working toward getting fully rounded roles. Winning an Oscar three years ago for *The Accidental Tourist* helped. So did getting the lead in the upcoming *Hero* opposite Dustin Hoffman and Andy Garcia. She has her own production company, Genial Pictures, and a stack of projects she would like to star in.

"I don't want to be relegated to some part where it's the guy's story and I'm just encouraging him or needing to be saved," she says. "I like to challenge myself, push myself, experience new things, do things that are scary."

For example? "What was the last scary thing that happened to me?" she ponders. "Hmm." She studies the state-of-the-art video and sound equipment that CAA has installed to fill one wall of the room. She fidgets with her linkless cuffs. Finally, a light goes on in her head.

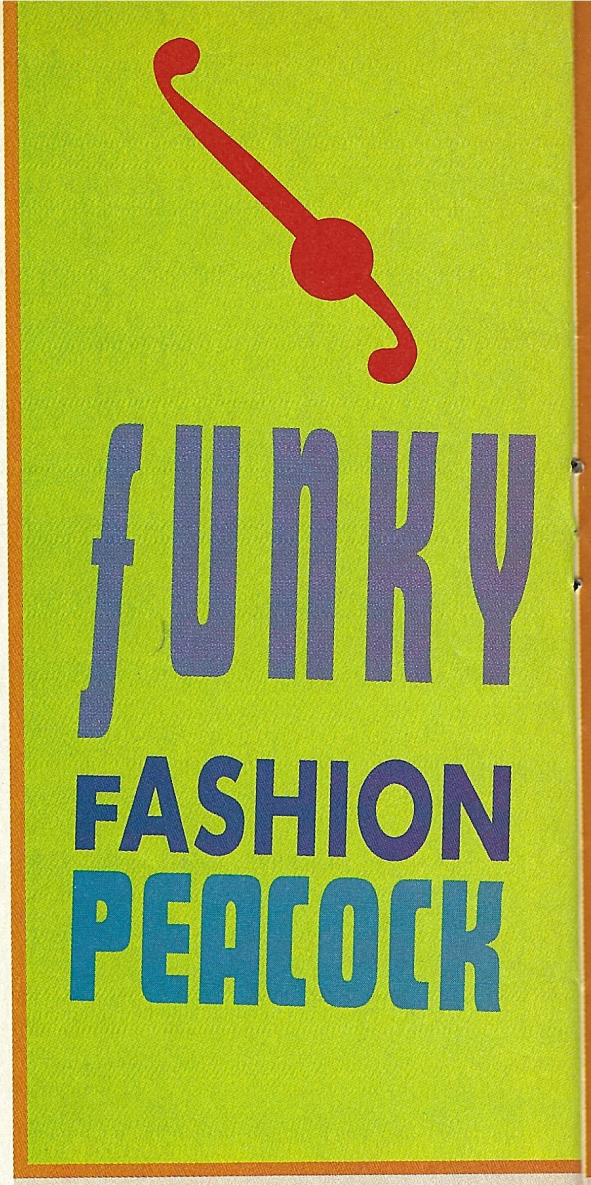
"It was in Africa," she says triumphantly, her eyes spilling mischief. "I was there for a month on safari, but it was nothing like a vacation because it was so stressful. Hair-raising things happened every day. Once I was driving a truck from one camp to another, and there was this big elephant in the road up ahead. I was so shocked that I kept going. I thought, 'It can't really be an elephant. It must be a cut-out of one.' "

Davis lets out a low, rich laugh. Since she has a life-size fiberglass cow in her backyard and an eight-foot-high chicken sculpture somewhere around the house, such fantasies are not without precedent. "I guess I started hallucinating," she says. " 'This can't really be happening.' As I got closer, the elephant heard the engine and went 'RRHHRR!' and waved his ears. I skidded to a halt in front of him and backed up and was terrified because he looked so angry. I thought he was going to charge the truck. It was hair-raising. I couldn't believe it.

"I guess we're so unused to having something wild like that just pop out of nowhere. It *can't* show up on a highway. It's like having a fifteen-foot Godzilla suddenly come out of your pool. After that, having a hardball come flying at my face seemed like nothing."

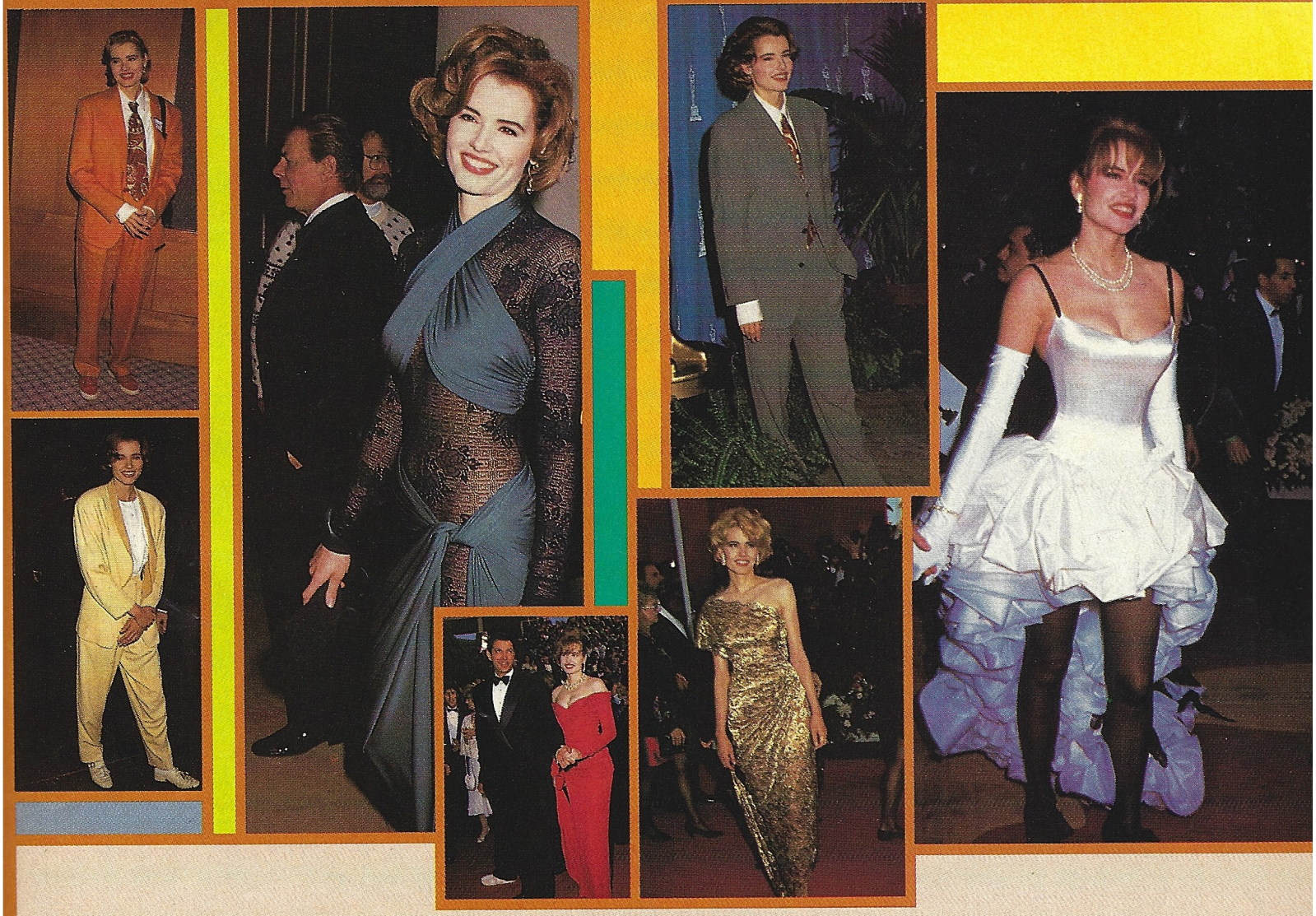
Now, Davis is more fearless than ever. "I visited my brother recently in Las Vegas," she says. "He belongs to an amateur car racing club, and I drove in a race. It was an obstacle course, and you were supposed to go as fast as you could. I did very well because I floored it."

This attack dog approach has transformed Davis' life. "I was very shy growing up and very afraid of being embarrassed and self-conscious," she remembers, feet up on the coffee table. "Now I'm just going for it! I'm trying to get back all that vitality that I robbed myself of when I was younger." ★



Geena Davis has the basic equipment to be a clothes horse—the world's longest legs, an athletic figure and a job (movie star) that allows her total freedom in what she wears. But what she has above all other actresses right now is a gift for using her imagination and personal quirkiness to really stand out in the crowd, whether it be a black tie awards ceremony, a movie premiere or the everyday business of giving interviews.

Off-screen, her wardrobe reflects a range of personality as diverse as the characters she's portrayed in *The Fly, Beetlejuice, Earth Girls Are Easy, The Accidental Tourist and Thelma & Louise*. It would be so easy for her to do that same old, standard Hollywood thing of donning Armani and Chanel, since designers are more than willing to donate their duds to stars. However, Davis, who at over six feet tall was a popular model in



Funky but chic: For daytime wear, Geena prefers oversized men's suits, but in the evening hours she has been known to shock. (Above Left) Bill Hargate designed the fishnet number with fabric in the strategic places. She showed up to an awards show with then-husband Jeff Goldblum in a red slinky gown with mucho cleavage; but the topper surely was the Little Bo Peep outfit she wore to this year's Oscars.

New York before she took up acting, takes to her wardrobe like she takes to her parts.

"Funkiness" remains a common theme in her outfits. She's been known to show up to stuffy Hollywood affairs in the oversized menswear look, complete with wide flowered ties, enormous jackets and boys' trousers in wild colors—sort of a nineties Annie Hall. Given her height, it's an imposing, powerful look that says "Here I am, World, get out of the way!"

Known in Hollywood circles as a sort of eccentric dresser, she wowed the Oscar crowd in 1990 when she picked up Best Supporting Actress for *The Accidental Tourist* in a classic satin full-skirted ballgown in bright seafoam blue/green. Even more interesting was that, unlike most of the nominees—wearing Italian couture design—Davis announced that she had created the gown, which was executed by costumer and designer Bill Hargate. Her dress was so popular that seafoam became The Color that year.

At this year's Golden Globe Awards in January, she shocked the foreign press by turning up in a fishnet body suit with aqua blue wrappings of fabric only in the necessary places. It was another Hargate collaboration, and it was clear that Davis knew reporters were going to write about her clothes and she was going to give them something to write about.

While her daytime look continues to favor oversized men's wear, her evening looks seem to get more revealing and outrageous. She turned up to one awards show with then-husband Jeff Goldblum in a knock-your-socks-off red slinky strapless gown with mucho cleavage. For another black tie night, she made her entrance in a one-shoulder gold lace tightly wrapped toga. At the very formal movie premiere for *Grand Canyon*, where most of the ladies present sported something appropriately cocktail short and black, Davis turned out in a full-length, full-skirted black and red puff-sleeved gown covered in red buttons, by an unheard-of designer she happened to have met.

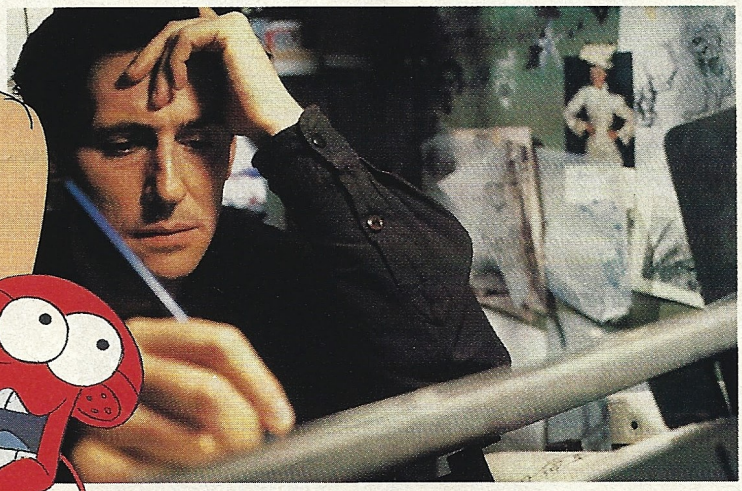
The *piece de resistance* was, of course, the Little Bo Beep white ruffled number Davis sported at The Oscars March 30th. Not needing to prove herself as a serious actress anymore, she and Hargate again whipped up a walloping bit of whimsy: it showed off legs, bosom and a huge full train of assymetrical ruffles which she had big trouble tugging around from reporter to reporter. Of course, the press had a field day, and not all the response was positive. But Davis had a great time wearing her frou-frou finery, and proved again, easily, that she's... different.

—Merle Ginsberg

ZOOM–IN

"I was painting pictures in upstate New York," says Bakshi. "I wasn't ever coming back. "I'd made ten, eleven movies in twelve years. I wanted to quit. Then this Rolling Stones video got me back on the set: I realized that I missed making movies."

'TOONSMITH



ANIMATION DIRECTOR RALPH BAKSHI THOUGHT HE'D CHUCKED THE CEL GAME FOR GOOD. THEN, A CALL FROM MICK JAGGER HAD HIM DOING THE "HARLEM SHUFFLE." NOW, WITH THE RELEASE OF *COOL WORLD*, BAKSHI FINDS HIMSELF POSITIVELY RE-ANIMATED.

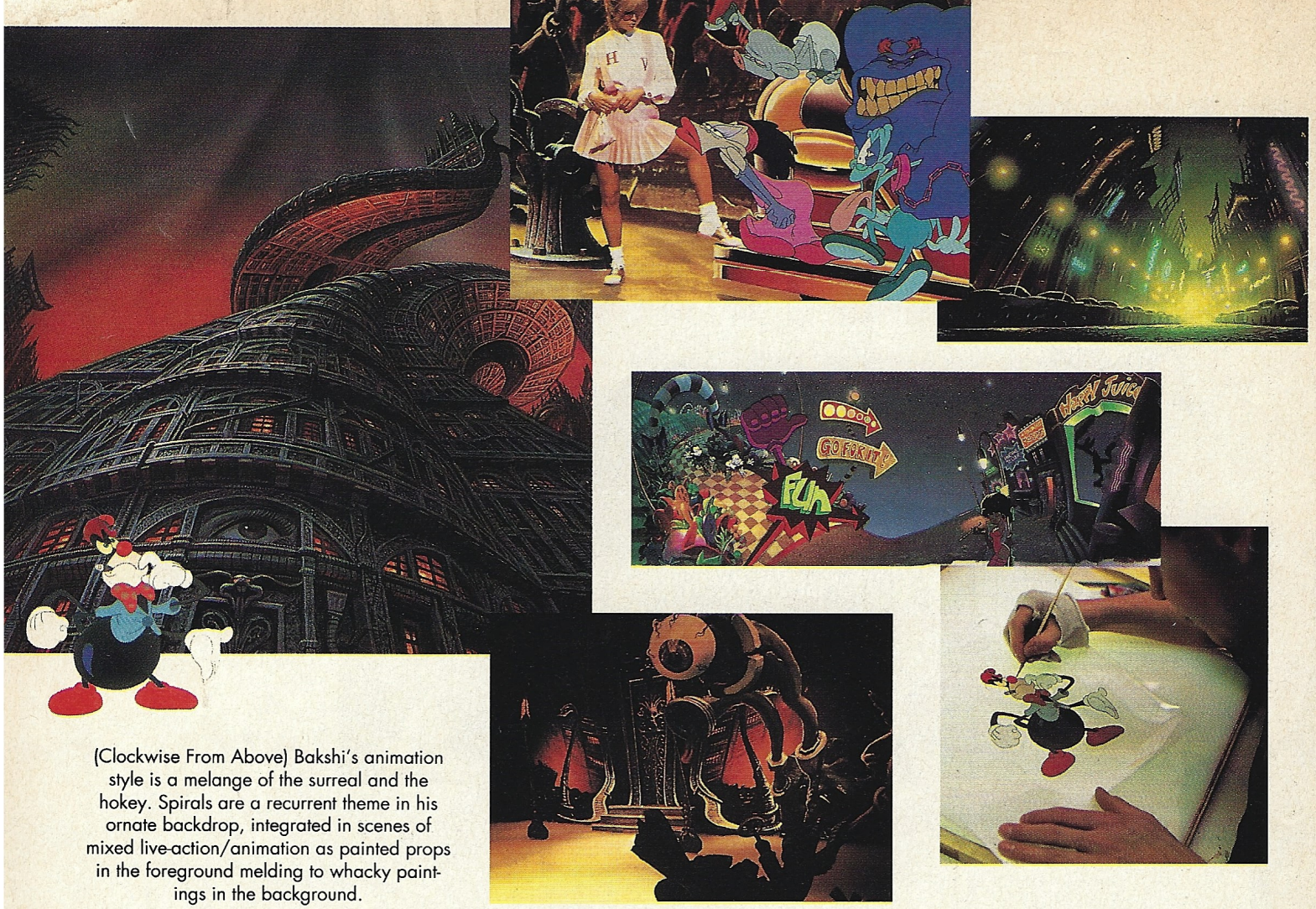
BY NOË GOLD

It was a phone call from Mick Jagger that pulled Ralph Bakshi out of the idyllic world of painting back to the cosmic funhouse of the mind he'd left behind eight years back, when he'd sworn off animation for good. Jagger and The Stones had a potential hit single called "Harlem Shuffle" and they wanted something different for the video. So the ever-prophetic Mr. Jagger sought out the avant-animation guru who'd zapped people's consciousnesses with *Fritz the Cat, American Pop* and *Heavy Traffic* and dragged him to a New York studio where they collaborated on a very funky, memorable music video with slinky cool cats and sultry homegirls cavorting with Keith, Mick, Charlie, Ron and Bill.

"I was painting pictures in a quiet cabin in upstate New York," says Bakshi. "I ate breakfast with farmers. Milked cows. It was a good life. I wasn't ever coming back. I had some money to paint with; I wanted to just cool out. And Mick Jagger called me up and asked me to do this Rolling Stones video. When I came back on the set, I realized that I missed making movies."

Enter producer Frank Mancuso Jr. (*Internal Affiars*, *He Said, She Said*), among those in serious Hollywood who noted Mr. Bakshi's hip homecoming to animation. The two got together with the specific intent of cooking up a full-length project that Bakshi could wail on. The result? *Cool World*, a story about an underground cartoonist who crashes an alternate universe inhabited by elements of his own subconscious. It was a very experimental form—a mix of Jungian dreamscapes,

PHOTOGRAPHS BY MERRICK MORTON



(Clockwise From Above) Bakshi's animation style is a melange of the surreal and the hokey. Spirals are a recurrent theme in his ornate backdrop, integrated in scenes of mixed live-action/animation as painted props in the foreground melding to whacky paintings in the background.

harsh reality and unleashed libido.

"We went to Paramount," recalls Mancuso, "and said, 'Look, it's going to take a certain amount of courage but do you like this idea?' They said, 'Yes.' It was a great leap of faith. [Then-Paramount production chief] Sid Ganis said, 'You know what? We want things that are different; we're not going to find anything that's as different as this. Go ahead and do it.' The studio just accepted what we did. Ralph has been really free to do his thing.

"We went out and got writers," continues Mancuso. "It's kind of interesting how it worked because Ralph's way of thinking is through illustration. So he would talk about a character, and he'd send out a drawing and it would make the story go better because now you had something to sort of work from. It gave the script more texture than it otherwise would have had because you could actually see what he was drawing."

When word got out in Hollywood that Bakshi was assembling a crew for an animation and live-action feature, all the best people in the newly hip animation world beat a path to his door. "I snapped my fingers, they came," says Bakshi with a knowing twinkle. "There's a reputation that something different will happen when I go to work."

In a North Hollywood animation studio, the sheer size of Bakshi's task is evident. Presiding over an expanse of drawing tables, Oxberry cameras and moviolas, the director plays Prospero to a quirky island of imagination, staffed with the cream of the animation crop."We have about a hundred eighty people here," Bakshi notes. "Animation is a process. You have such a wide variety of artists to choose from... you choose the ones that are right for the film. I think the choices were the right ones."

"Everybody came into this movie because they just loved it," says Producer Frank Mancuso Jr. "Kim Basinger read the script and she said, 'I'm in, boys.' "

Another set of artists the producers had no trouble coaxing on board were the actors. "Everybody came into this movie because they just loved it," says Mancuso. "Kim Basinger read the script designed just for her and she said, 'I'm in, boys.' "

Bakshi cracks up at the thought of their early casting negotiations. "We hire a kid named Brad Pitt—he's going through the roof now—but he wasn't when we hired him. Here was a kid from New York with, you know, the baseball hat on backwards. We liked him, and we hired him. The executives at the studio didn't see it at first. He turned out to be a really talented great person for the role. A perfect fit."

He ended up in a very weird movie about two universes that coexist. And there's these people from one world who want to cross over into the other world....

It's kind of a theme with Ralph Bakshi. ★

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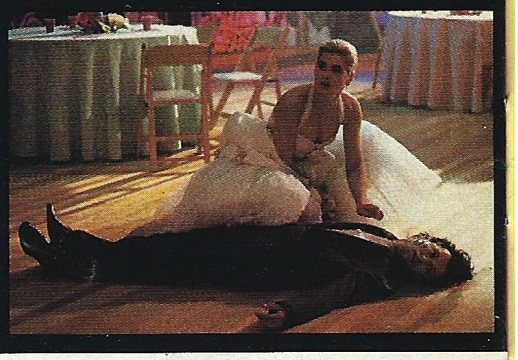

A LEAGUE OF THEIR OWN

Comedy

It's 1943 and the U S of A's menfolk are out protecting democracy abroad, so who's gonna play ball? The All-American Girls Baseball League, of course. Geena Davis, Lori Petty and Madonna do their bit on the diamond while Tom Hanks takes care of the managing chores. Backdropped against a true and unique moment of American history, *A League of Their Own* follows the path of two sisters (Davis and Petty) across an all-gal field of dreams. *(Columbia)*

BEBE'S KIDS

Animated

House Party hipsters Reginald and Warrington Hudlin take a trip to 'toon town in this ride on the imaginative side. On a first date with the girl of his dreams, a youthful Everyman finds himself in the strangest amusement park this side of Dollywood. Alternately plagued and protected by three rambunctious animated rugrats, our hapless couple careens through a not-so-gentle night of laughs and shrieks. Rich Little, Nell Carter and Tone Loc provide the voices. *(Paramount)*

BUFFY THE VAMPIRE SLAYER

Comedy

By day, she's a valley girl socialite. By night, she's a fearless vampire killer. Directed by *Tokyo Pop*'s Fran Kuzui, this summertime romp tracks the undead slaying career of Buffy (Christy Swanson), a high schooler whose prom plans get harshed on by an ancient bloodsucker (Rutger Hauer). Trained by mystery man Merrick (Donald Sutherland) and aided by outcast Pike (tv heartthrob Luke Perry), the Buffster battles fanged hordes and saves the day (not to mention her *popularity*.) *(Twentieth Century Fox)*

CLASS ACT

Comedy

It's the Prince and the Pauper hip-hop style when *House Party* duo Kid and Play accidentally trade identities. Kid's the studious type—all grades no style—and Play, well he's a delinquent. A quick turnabout and the Brain's a Player and the Player's a Brain. Got it? Good. So Play teaches Kid the way of the streets while Kid helps his nemesis pass biology. Both engage in social studies of the party kind as they vie for the attentions of Karyn Parsons and Alysia Rogers. *(Warner Bros.)*

COOL WORLD

Animated

Oh yeah, this one's out there. Way out there. Animation auteur Ralph Bakshi (*Fritz the Cat, Lord of the Rings*) takes off for the farthest reaches of the imagination. *Cool World* centers around a cartoonist (Gabriel Byrne) transported to his own dream world, complete with dream girl Holli Would (Kim Basinger). There's also a mystery, a murder and a saucy detective (Brad Pitt). By now, you may or may not know that "Holli Would if she Could." And what could that be? Imagine, just imagine. *(Paramount)*

LETHAL WEAPON 3

Action

Hell, it was so damn fun the last two times, let's do it yet again! In numero three, Murtaugh (Danny Glover) has about six days until his well-earned retirement. Enter Riggs (Mel Gibson), the manic detective whose goal in life seems to be causing Murtaugh mondo-stress. So, Murtaugh and Riggs team up again, Joe Pesci tags along for the ride and the whole trio pursues a spun-out cop who's selling high-tech weapons on the street. Dick Donner reprises his helming mastery. *(Warner Bros.)*

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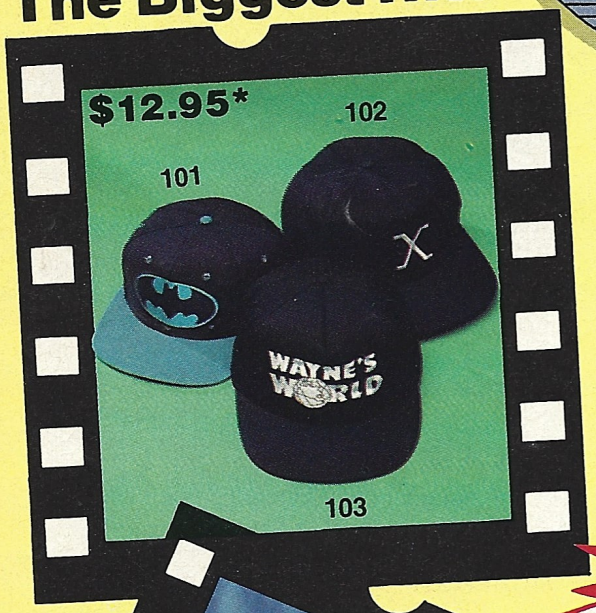

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BOOMERANG

Comedy

Extremely bankable Eddie Murphy does what he does best in this comedic dispatch from the front lines of the war of the sexes. Murphy's a smooth-as-silk Lothario working in a ladies man heaven—a cosmetics firm. But, his testosterone fantasy world abruptly about-faces when Murphy finds himself smitten by Robin Givens' charms. He pursues, she ignores. He weeps, she laughs. He schemes, she rebuffs. He shoots... the box office scores. *(Paramount)*

UNLAWFUL ENTRY

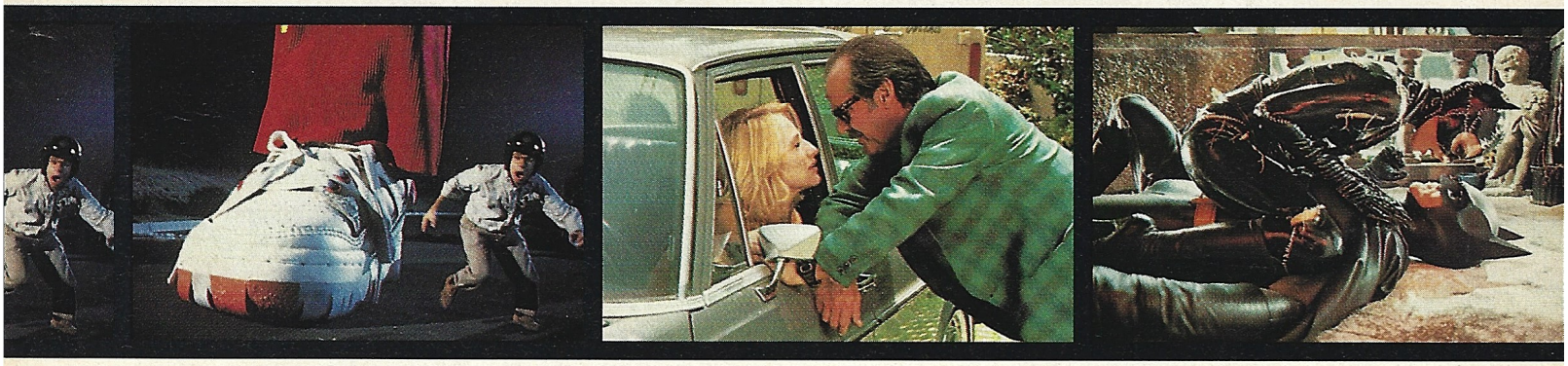
Thriller

In these days of cops versus community *Unlawful Entry* hits a pretty sensitive spot of urban America. Kurt Russell and Madeline Stowe are a happy couple who find themselves needing a boy in blue when their house gets burglarized. Enter Ray Liotta, the Officer Friendly who takes the family under his wing. Well, the police dude's one seriously sprung psycho and the tension gets ripping pretty fast. Russell finds himself up against the system, himself and, worst of all, super-scary Liotta. *(Twentieth Century Fox)*

UNIVERSAL SOLDIER

Action

Alright ,we know the military's full of dishonest psychos but this is stretching it. Seems somebody got the great idea of re-animating dead soldiers from Vietnam, erasing their memories and pumping up their strength in hopes of creating an *uber*-Army. But what happens when two of these zombie Rambos (Dolph Lundgren and Jean-Claude Van Damme) remember their age-old hatred? Yep, total carnage—super soldiers going haywire all over the place. And... a lot of stuff gets blown up. *(TriStar)*



HONEY, I BLEW UP THE KID

Comedy

Those wacky weekend inventors, always brewing up some craziness in the garage. Scattered genius Rick Moranis hits his two-year-old with an enlarging ray and Presto!—a hundred-foot toddler. Trouble begins when our Godzilla-sized tyke starts doing all those wonderful things kids his age do. You know, pushing over things (buildings), dropping things (cars) and generally elevating the terrible twos to monstrous proportions. *(Disney)*

MAN TROUBLE

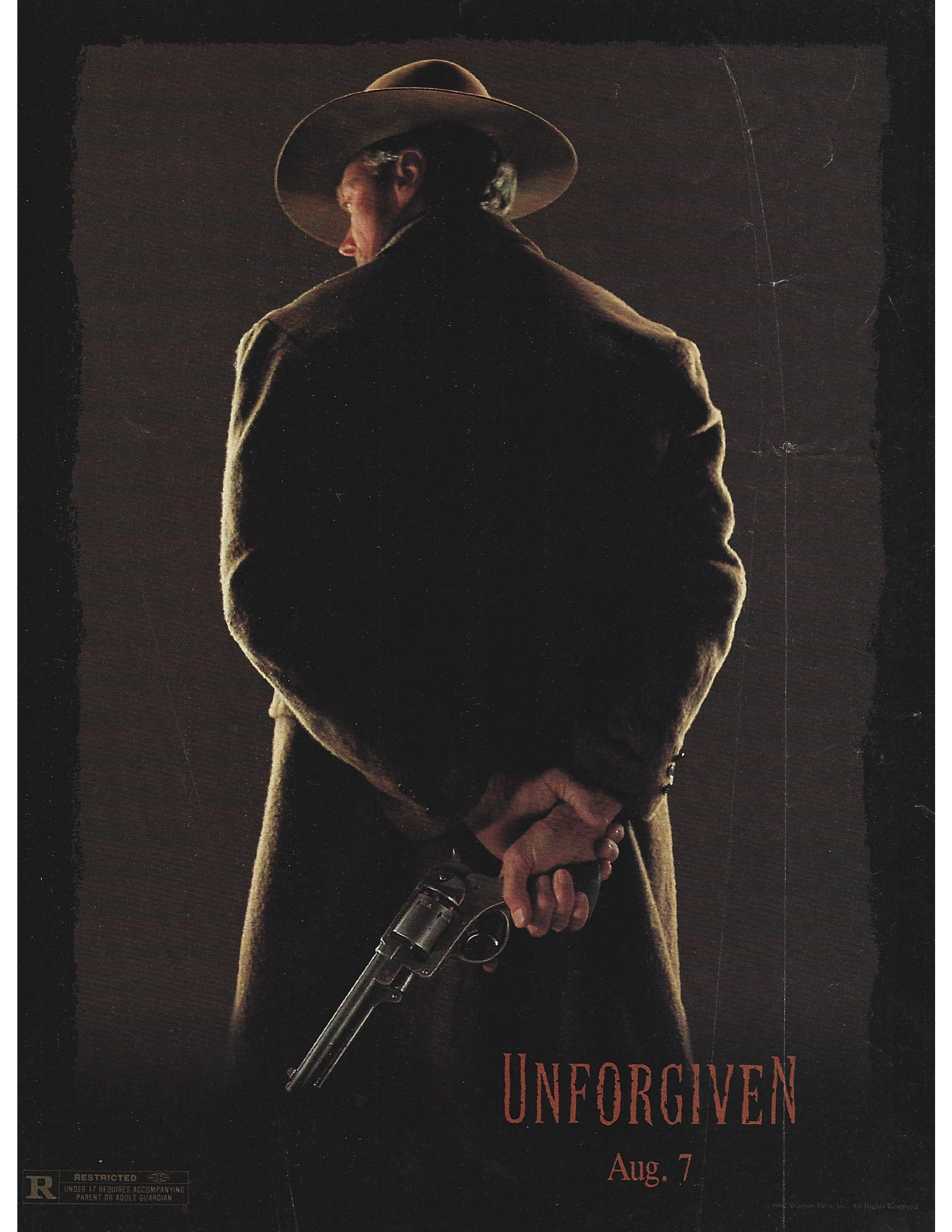
Comedy

Five Easy Pieces was one of those beautiful cinematic ballets where each component supported the other with complementary grace. Here, the principal trio of star (Jack Nicholson), writer (Carole Eastman) and director (Bob Rafelson) bring the magic back together again. The story follows a choral singer (Ellen Barkin) who gets a scare while house-sitting her sister's lavish digs. She calls on the services of one Harry Bliss (Nicholson), a slightly less-than-honest attack dog trainer. *(Twentieth Century Fox)*

BATMAN RETURNS

Action

Look, up in the sky! It's a bat! No, it's a massive marketing blitz! Sure, this sequel's gonna pull in huge dollars faster than you can say "Bat, Cat, Penguin," but genius director Tim Burton always manages to deliver on the hype. This time out we got Danny De Vito's Penguin, one seriously dysfunctional little bird who's out to raise mega-trouble with Gotham's Winter Carnival. Add the purring pathology of Michelle Pfeiffer's Catwoman and you got the perfect summer flick. *(Warner Bros.)*



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ALIEN 3

Sci-Fi/Action

You just can't keep a good, slimy, acid-squirting, bone-chomping space monster down. *Alien 3* picks up right where the last squeal-fest left off, with Ripley (Sigourney Weaver) sailing safely back home in an escape pod. Well, things get a little messed up out there in space and the Ripster crash-lands on a prison colony full of evangelical lifers. Our heroine's also got a little undeclared baggage on board in the form of a, yep... gooey, nasty *hungry* alien. *(Twentieth Century Fox)*

FAR AND AWAY

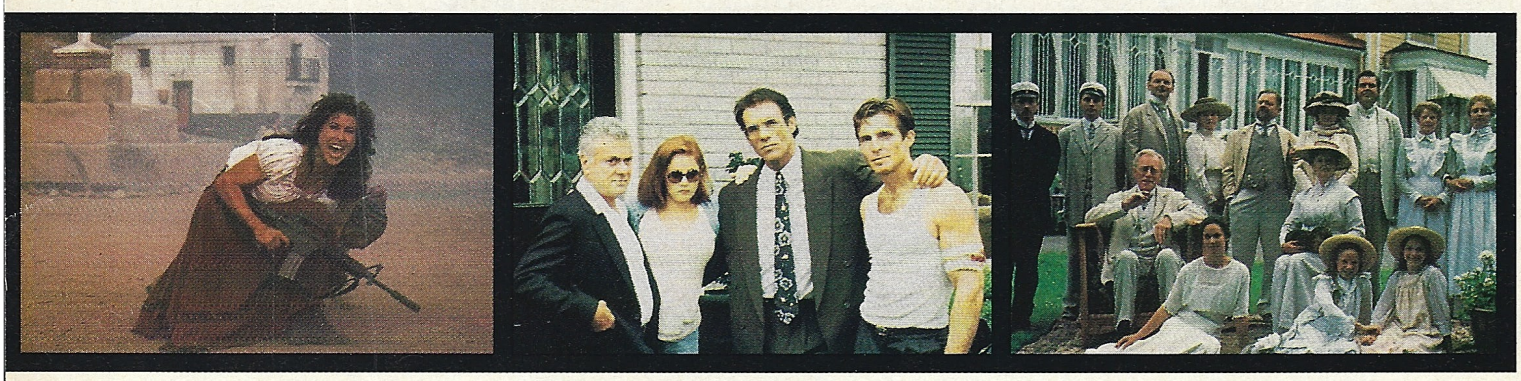
Drama

This is a Big picture. No, really I mean *big*. Filmed on big film (65mm), featuring a big star (Tom Cruise), a big director (Ron Howard) and a *huge* plot line. The epic story follows the immigration of Irish farmer Cruise and the daughter of his landlord (Nicole Kidman) through nineteenth century Boston into the prairies of Oklahoma where our in-and-out of love pair face a land race that makes the histrionics of other pics seem positively tiny. *(Universal)*

THE WATERDANCE

Drama

With all the summer's overblown shenanigans, aliens and flying winged wonders, here's a bit of sophisticated substance for variety's sake. *The Waterdance* follows the ordeal of a budding novelist (Eric Stoltz) after an accident paralyzes him. Stoltz finds himself in a hospital for paralyzed men. In that small world, everyday miracles occur. Coming to terms with his loss, Stoltz gains an understanding of what makes his fellows keep going. Wesley Snipes and William Forsythe add absurd humor to the mix. *(Goldwyn)*



ACES: IRON EAGLE 3

Action

Louis Gossett Jr. reprises the role of flying wiz Chappy Sinclair and this time out he's after a South American drug lord. He puts together a crack team (no pun intended) and sets out to win one for the gipper in the unfriendly skies of Peru. Yep, it's a flyboy versus Scarface kind of thingy but there's a couple of twists. One, for some reason the only planes they could use are vintage WWII fighters and two, bodybuilder Rachel Maclish plays the damsel in distress who breaks spines like twigs. *(New Line)*

CENTER OF THE WEB

Action/Suspense

Ted Prior plays an acting teacher who gets mistaken for a hitman as he stands on a corner waiting for an appointment. Before he can find out "What's my motivation," he's trundled off in a car and shot at by what seems to be the mob. But what is and what seems are never clear. He gets tangled up with the undercover wing of the CIA, whose unit chief, Robert Davi, our favorite bad guy (or is he?) wants him to keep his cover and help the intelligence cause. It's all very confusing—but that's the idea. *(AIP)*

ALSO ON SCREEN IN JULY

The Best Intentions (Goldwyn)
Afraid of the Dark (New Line)
London Kills Me (New Line)
Where the Day Takes You (Cinecom)

—Dario Scardapane

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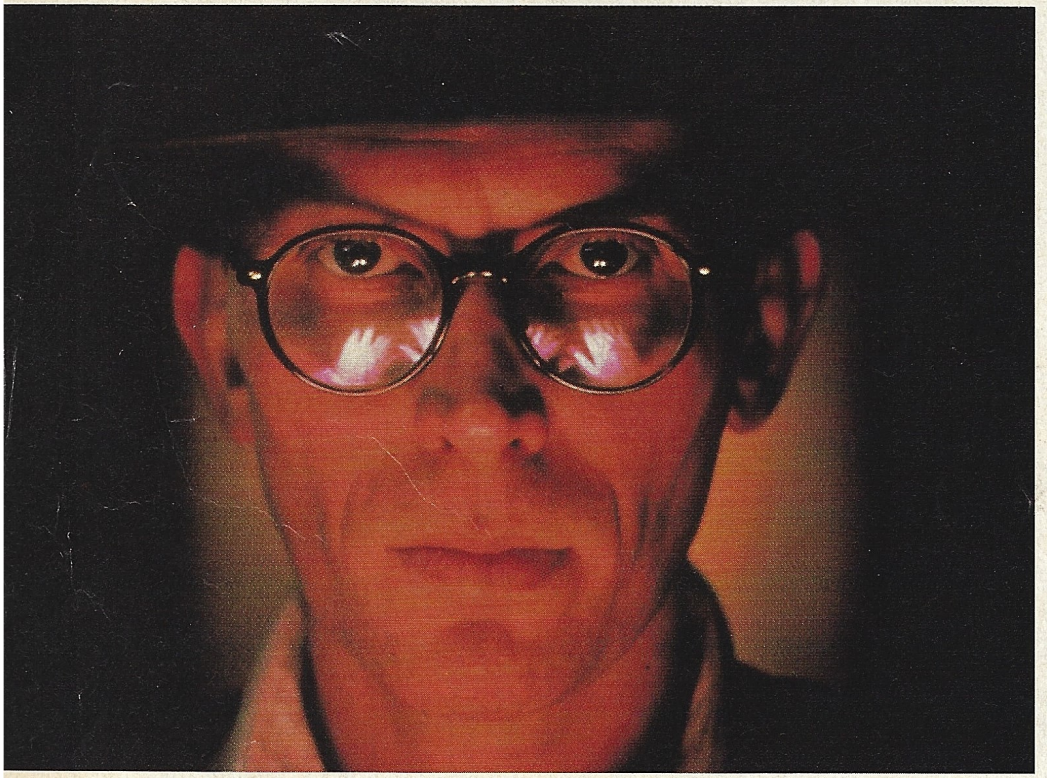

NAKED LUNCH

Fox Video

In this film, loosely based on the classic surrealistic novel by William S. Burroughs, director David Cronenberg has found his literary match. Imagine the conversation between the two if they dropped acid. Then you have *Naked Lunch*, the movie, replete with semi-humans, bizarre characters, half-animals and meat-eating typewriters. The hallucinatory tapestry is somewhere in Cronenberg's imagination, but Burroughs' fans will recognize the dreamy Tangiers that inspired the author to write his way out of a sick drug haze. You need a strong stomach for this kind of stuff, but then, that's why they invented the fast forward button on the VCR.

BUGSY

Columbia TriStar Home Video

Much nominated but won virtually nothing. The Academy came to its senses. Ben Siegel was a rollicking gangster who mystified the mob with his gross inefficiency and cost overruns when he decided to build the infamous Flamingo hotel in Las Vegas. Director Barry Levinson and Warren Beatty took considerable poetic license; Bugsy was far less glamorous and important in reality. His main ability was in getting publicity. A good movie, however, could be made about Moe Dalitz, who was a far more interesting character. The most fun in this movie stems only from the great supporting roles (Joe Mantegna, Elliott Gould, Ben Kingsley and Harvey Keitel).

THIS IS MY LIFE

Fox Video

Nora Ephron's directorial debut is a disappointment, mainly because the script (by her and her sister) is parochially unfunny. It's a promising situation: Dottie Ingels, a sales girl at Macy's, wills herself to be a standup comic at the expense of raising her two daughters. Who said being a single mother was supposed to be fun? Her life is her material, and unfortunately, it's so mired in bathos that you don't wonder why her riffs fall flat. Still, the movie limps along until Ingels finds success and has to resolve her career/family conflicts.

FATHER OF THE BRIDE

Touchstone Home Video

This is one of those generational conflict comedies that reminds you of *Parenthood*. Starring Steve Martin as the family patriarch who cannot cope with his daughter's impending marriage because he's a sentimentalist and a cheapskate. But at least he's not a cheap sentimentalist. The best scene is when he's invited to meet the other family, and though he can't relate to their values (which are only slightly more ridiculously material than his), he acts the complete fool. And Steve Martin playing himself can get even the most jaded out of a funk. Rent it if you missed it in the theatre.

JFK

Warner Home Video

Oliver Stone's depiction of the Kennedy assassination was as controversial as the events surrounding the murder. Conspiracy theories have abounded for the past three decades. Stone's picture is a roundup of all the imagination and all the paranoia that an assassination buff could muster. And therein lies the rub. The critics who panned it stuck by its faulty history. Those who praised it rightly pointed out that it's a piece of compelling cinema and should be judged on those merits. There's a huge population born after that fateful fall day in 1963, and if *JFK* gets them to open a history book, then that's good.

—Doug Garr

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